

# TRASH COMPACTOR

*"I want you, David and I'm going to have you!"*

VOL#2, #4 , WINTER '90 \$3.50



SEE: WOMEN ALONE!



SEE: MACHO SYMBOLISM!



SEE: MINCING STEREOTYPES!

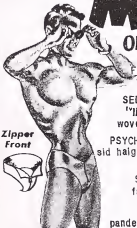


SEE: WARHOL SUPERSTARS!

COMMUNICATIONS FOR THE CULTURALLY ILLITERATE

CAST

# FOR MEN OF ACTION



*Zipper  
Front*

For A Few Inches  
More... pg.4

SEDUCTION OF THE  
'INNOCENT basil  
woverton pt2 pg.27

PSYCHOTIC REACTION  
sid haig'subhumanitarian  
award pg.30

SMUT PEDDLERS  
fanzines pg. 34

BLACKLISTED  
pandemonium 3 pg.37

ORDER  
TODAY

REGENCY SQUARE - Dept. L-5369  
1800 North Highland  
Hollywood, Calif. 90028

**the book nobody dared to print!**



Films  
that  
dare  
not  
speak  
their  
name



Figure 2

HEAD

PICTURE

SM PTE  
UNIVERSAL  
LEADER

...and a few inches more

Hi. This is Bruce and G.B., and we'd like you to join us and the Trash Compactor Editors in some of our most private and intimate movie moments. But first, ten rules of thumb to keep handy to up your appreciation while homo-hunting at the theatre.

1) The very concept of homosexuality is so provocative, so illicit, that any film that contains or even alludes to it is bound to be, at the very least, entertaining, at best, exciting.

2) Every gay movie is an exploitation movie, in a way.

3) Every movie Claudio Pineda is in has a lesbian subplot.

4) Every movie Jorge Dancigers is in has a gay subplot.

5) Leonard Ray

6) If William Friedkin directed it,

7) If he's queer, he's smart, if he's straight, he's stupid (Shirley Maury Female Trouble)

8) Marsha McCauley

9) When in doubt, assume

10) You don't have to make a guess out of a gay scene

11) There's a rule scene in Midnight Cowboy in which a cowboy with glasses (Bob Fosse) gives a blow job to Joe Buck/Van Vogt in a sexual relationship. But he wouldn't keep coming. Joe Vogt, stressed, loudly says, "I'm sorry, I didn't mean to make you choke"

12) Some politically correct gay critics think all these scenes, better styles and homosexual human gay, gay a bad name. Well we couldn't disagree more. Mercedes

McCauley in Teeth of Evil, Ed Manno in Rebel Without a Cause Mark Rydell in Crime in the Streets, Joan Scharf and Anne Mearns in Lili, Barbara Stanwyck in Walk on the Wild Side, Al Pacino in Dog Day Afternoon, William Windom in The Devils, Martin Landau in North by Northwest - these movie scenes are more, more, volatile, threatening and exciting, providing great role models for gay and lesbian living in a straight world. When Marsha McCauley as Windom gets our vote. Compared to the whumping, cop-busting Thelma Houston, whose Ashley tortures us a sexual fantasy, the lesbian character comes across as the most compelling in the film. Ask yourself this question: Why do they make all the gay characters so exciting all the time? Or is it just us?

3) The success of many a lesbian film has rested on the fragile shoulders of one line missing Mary. What would Casanova be without Antonio Pagan's "my friend"? Just another run of the mill exploitation movie. What would The Strange One be without Cookhouse? Just another badly shot. Speaking of The Strange One, one of our favorite moments in the scene in which Cookhouse took to Jackie de Paris a valentine from the novel he has written about Jackie called "Night Day". Call it "Portrait of the Artist as a Young Pig".

4) Sometimes movies showed from the terrified or exploitative point of view of heterosexual can be the most interesting. In Last Summer, Barbara Hershey and Bruce Davidson happens upon a couple making on the beach and tries to spy. Gradually they come to realize that it is not a man and a woman, but two men making out in the sand (one looks like Paul American, the other like a young Quentin Crisp). Bruce Davidson (Wilford) is horrified, but Barbara Hershey (Homer Berlin) the Herby looks on with delight, trying hard to watch. It's one of those moments that forces an audience to confront its worst fears, here about the homosexuality that runs below the surface of the film as the Barbara Hershey / Bruce Davidson / Richard Thomas (John-boy) love triangle. Just like in Summer Wisher, Winter Dreams, when James Woodford opens his gay's bedroom door and sees his timid dancer boyfriend peering in the doorway! It's every bloke's nightmare. Sometimes there isn't any kind of things really are the best way to get back at your parents.

5) In the history of cinema, there actually have been two or two films with exciting lesbian roles for gay,

although granted they still have to be mean, criminal or go to Europe for most of the movie. We're thinking specifically of *Idiot*, in which Ron Schlegel is betrayed, polymorphously perverse, and has a special attraction for fellow mutants, the Countess, played by Anne Mearns (who would later play Louise that dyke housekeeper on the soap *Another World*). The full extent of their lesbian love becomes all too apparent in Wanda's final/Vivian's first scene when he discovers there is no gay heaven. A shockingly loud ZIP is heard as the Countess pulls up her first pants and shows the hairs.

We're also thinking of *Bag Boy Afternoon*, in which Al Pacino, one of the few Hollywood stars who has never been afraid to play gay characters, we have to say plays one of the most sympathetic bags ever. Building a bond for his lover Lorie's son (played by Chris Furlong) is a gay role. Al Pacino goes up for *Cruising*, in which he plays a gay cop, generally it's amusing to see a gay guy who is a bank robber, who loves a strong attachment to the female hostages he takes, and who is executed for throughout, both within the film and by the audience. "It made me proud to be a bag" - Bruce LaVore.

And then there's *The Group* (also from the director of *Bag Boy Afternoon*, Sydney Lumet) which delivers up the definitive portrayal of the lesbian in film: Cassie Bergen as "Lucky" is a harbinger of all that a dyke can be in a film. Everyone has had friends like the Group - a rich bitch, an idiot, a psychotic, a mental case, a baby machine, a tragic love affair - but not every group has gay roles to a beautiful, tragic dyke who voyages to Europe and returns with a suitcase in tow, all the while studying, drinking in black and driving a convertible. Lucky soon may be the best of hero film when - as has been noted Ray's husband she destroys Ray's identity and ending finished by returning an affair between her and Ray. Lucky drops Ray's husband off and drives into the sunset a new business. Lucky really is every smart dyke thought.

While on the 1980 Side is the big role of the century: Barbara Hershey, trapped in a bad marriage and mother of a chip joint/brat, has a fling for one of her girls, "Tut". But it's a reversed, one-sided relationship, and of course the girl is in the end what she tries to come between her and her boyfriend. High melodrama and a self-conscious awareness make this a highly watchable dyke epic.

Q: If you ever had to sit through John Frank Sinatra vehicles with your folks, you might remember that leg-and-dyke scene where instead of the pure shock value, in

one, which we can't remember the name of, Carol Davis is a stripper with a leg dyke girlfriend who won't let Frank get his hands on Carol. Frank and his sidekick can't quite figure it out.

A: In *The Detective*, a killer goes on a killing up gay and killing them pre-Cruising. During Lorie's pursuit of the killer, he and the audience get to go on location to a strange New York gay bar circa '68, complete with dais on the ceiling, bad stations, garb and lights, and lots of swamps' notes makes some mountains and bushes, and much better than this in *Cruising*. And that's why we liked them. No political reasons, or anything. If it shocked your parents, it must have been good.

Q: In *Princesses*, *Princesses*, Joyce Mandfield has a drag queen hairdresser who mistakes Joyce and her girlfriends at a lady shower with an impression of Mandfield. Joyce pumps up and answers, "Oh, I can do her too!" The world is a bag, a bag is a world of entertainment.

Q: A predictable plot can be easily salvaged by the random insertion of homosexual goings-on. In *Columbo*, a standard love triangle gets a good look in the pants by the following about gay relationships: plot of dialogue between Michael York and Lee Remick.

|         |                        |
|---------|------------------------|
| Michael | "Oh, sorry Marcelline" |
| Lee     | "I do"                 |
| Michael | "So do I"              |

Q: That *Curtain Summer*, one of the first TV "made of the world" in fact with homosexuality, brought a cool bag dressed in black (darkness) and a convertible into the living rooms of the nation. In one memorable scene he sits his brother in law (John Cazale) down to size for his performing blindness. The gay almost shakes on his conviction. It's one of the scenes in which most of the characters can't even say "the word" without throwing up. Hugo Lange is the confused wit and loving Mom.

Q: A lot of gay people love *Making Love*. It comes with the same underwear collection that Stanley, Randy Stanley only with, well, in fact, could be considered a loose remake, although Harry Hamlin is no Peter Fonda. We just like *Making Love* because it's gay to be the suburbs, suburban style. Both *Making Love* and *That Certain Summer* are perfect films for looking gay. Good out of the closet.



# The Leather Boys

As the session approaches, my mind is bogged by the last few things we've changed. The approaching demise of our beloved weekly harbours mark this session strongly like a newsworthy event. In a discussion of gender and the state as antiquities recently remarked, "I see no difference between gay and heterosexual, except for who they do it to!" (See what I mean? RE:ELINE) But only in our society amazingly and instantly about things, but even more so with ideas - following thoughts into quasi-psychoanalytical philosophical expressions. And in Angela Carter said, "the lie is coming a little early this time!"

Recently, Denmark demonstrated to the world how intricately progressive the Danes can be by accepting same sex marriage. That's a great step but do we as gays and lesbians want the fathers? Does marriage change anything between two people who "only are in love", anyway? Isn't being Gay great because we don't have to conform to someone's traditions. Do we want to create heterosexuality? I think not.

Many have come to fall into the holy institution of Marriage - it's Romantic and it has a sense of well-history but sometimes I think this is because of family pressure and then later, upon the loss of freedom. Some people simply not randomly get married for reasons less than love. They marry because society expects them to or for money, marriage is a viable escape from the confines of their own lonely existence such as their split the big D? Love disappears all, no emotion flows and gay songs have taught us - that's the story truth.

This is the problem when the two characters in **THE LEATHER BOYS** marry. Director, Sidney J. Furie understands that love's got everything to do with "it".

In a working class British small town, Dot (Rita Furlingham) falls for small "v" school stud, Reggie (Dustin Campbell) and soon they marry. Dot marries for security and the chance to escape her mother and her siblings, the marriage successfully provides a cook and housekeeper for her. Arguments erupt and that's when these British characters can really let out some steam and show their might. This one is the Squeaky Bottom, American like-the type of movie. It's like the other side of the tracks - the kitchen sink variety. Lots of intense emotions and wonderfully pathetic designer about how life really works.

The problem with Dot and Reggie is that they brought into the biggest British film - Marriage - and then discovered that beyond sex, there really isn't anything else between them. So, Reggie ends up in his lonely, anti-topical - machinery which is a symbol of someone's innermost ways. As Hunter S. Thompson has pointed out: the flesh is an extension of the soul, the body's body conforms to every part of a man's body, especially the power between the legs there are marks, they're powerful and powerful and that sort of same as Reggie's character.

Rita Furlingham is great in a sketch, romantic chick on the loose. She wants her man back but first, she's got to create him from the inside of another man. Really **THE LEATHER BOYS** is a quiet time in it's progress, still, it took the Camera and Director a year before they would release the picture. **THE LEATHER BOYS** is about relationships. Gayness is a social-political issue, but why talk to do with this film. It's more about friendship and marriage. The idea that being a husband and wife is as a brother union, two lovers, is nothing but a metaphor of friendship does not enter into it. The success of Reggie and his friendship with Pete (Dudley Sutton), the homosexual character in the film demonstrates that in being taken as a "broody", Reggie opens an only work consent to the type of relationship (i.e. male buddy bonding). Likewise in the film, of Harold Pinter, the subject in "buddy" film explicitly illustrates a hidden message. Homosexual men, marriage with their female counterparts who find comfort with other men or groups of men. A society of isolation which excludes "breeding", "winning", "loving". A virtual world where which means that only men can achieve harmony with themselves and each other since obviously women just never understand.

However, Pete also falls into a similar trap. In his mind, Reggie is his love or even more, as Pete plays the leading, understanding "role". When Reggie returns as a possible reconciliation with Dot, Pete consistently makes that he has given Reggie what amounts to as a "happy home" and has provided for him an "idealized role". How things never change. Even today, it seems the old set of me when gay men describes gay couples by comparing men as "husband" and the other as "wife". In the most complete and explicit sense, most gay would state that one is the "husband" meaning that he possesses a stronger desire of "material" and the other is the wife because of the degree of effeminacy. One is "top" while the other is "bottom". Gay and lesbian relationships are not identical to heterosexual ones and these differences between male and female sort of the supposedly



conventional characteristics are often misleading. It simply does not work. Often in a gay couple, the roles swap. The dominant male and the passive counterparts are not only feeling fascinating and inviting to gay and lesbian couples but they are equally desirable to most heterosexuals. Gay in a relationship should avoid those same old role-playing and define themselves individually. One great thing about heterosexual society is that as gays, we can rethink their attitudes and as a rule of thumb, we should just do what they don't do.

The ending is quite disturbing when placed in a political perspective. When Reggie discovers that Pete is gay, Reggie leaves him. In the final scene, Reggie simply walks away from Pete. This unexpected ending shows not only the rampant homophobia of our society but the limitations of male bonding. Male-bonding, in a sense, is measured by the degree of freedom a man feels in his limitations to work out the problems of his existence and a man's limits in understanding another. A buddy is often the complementary ingredient which a man feels in looking at his relationship. Thus, some men feel that there are 'shadowy' areas in his being which is close to a woman's understanding. The 'buddy' fills in the grey area in the man's relationship. By making Reggie end his 'friendship' with Pete, Fenn seems to be saying that male-bonding can get us far away from and disabundant.

Although it's a long way from Pink Angels (the Lawrence Sanders, USA, 1972), a typically American view of the boy's life school of exploration means **THE LEATHER BOYS** is an emotional piece of drama and historically, a good harbinger of modern English guitar drama, not to mention a statement view of Gays in by-gone days when legs only wanted 'straight' men and when they finally got them, the 'straight' becomes a 'baiter' and thus extremely sexually. Come to think about it, we have come a long way.

William Lee

#### THE LEATHER BOYS

##### THE CAST

Director: Simon Pegg  
Producer: Raymond MAHO  
Screenplay: William Finnegan

(From the novel

by Elton George)

Starring: Kate Tembhakum  
Colin Campbell  
Dudley Yates

## A Nightmare on Elm St. Part 5: Fred- dy's Revenge

Every horror movie is about someone's anxiety, in a way. Of the four Nightmares On Elm Street movies so far (John's note: There were three more before the release of the fifth installment), Part 5 is the greatest, which is probably why most people seem to think it's the worst, which I think it's the most interesting.

Two things on Part 3 apart: First off, the dream logic is different. In Parts 1, 2 and 4 Freddy can run and cannot say into his mouth, as long as they're asleep and dreaming. In Part 3, he can only enter the man character (Joey/Mark Patton's dream), and rather than murder his victims in their nightmares, he possesses them to do it for him ("Call for me"). So the movie can be read as a warning, where possession murder story (like *Trick or Treat*), with Freddy and Jason becoming the same character. Ideally. When Freddy becomes the teenagers in the past party it's not as part of anyone's dream, it actually seems more like a non-dreamed or Freddy Krueger coming back and terrorizing his friends. Like a documentary (There have been lots of real-life killings inspired by Freddy, including Myra's McConville's son who recently murdered his wife a little and then shot himself. When they found his body, he was wearing a Freddy Krueger mask.) Instead, the victims in Part 3 are almost exclusively male, a refreshing change from Parts 1, 2 and 4, not to mention previously every other slasher movie you could name. Along with Corb Schuchman (Michael Bailey had been back to my (Robert Kanfer), it is really boys who are dead up in the past massacre.

So *Freddy's Revenge* is actually about a troubled teen who's probably a big and can't deal with it. He has a severely dysfunctional father (Chris Delapier), a really nice, sympathetic mom (the amazing Hope Lange who has some good lines like "Time just just eggs, don't"), and he doesn't have any female girlfriends like on the school bus - it's a classmate. Finally, who really never half naked for most of the movie.





# FAR OUT TRIPS



CROWN INTERNATIONAL PICTURES PRESENTS THE PINK ANGELS  
 A CROWN INTERNATIONAL PICTURES PRODUCTION  
 STARRING: JANE FONDA, BOB FLETCHER, BOB OPEL, BOB OPEL, BOB OPEL  
 MUSIC BY: JAMES NEWTON HOWARD  
 CROWN INTERNATIONAL PICTURES PRESENTS  
 A CROWN INTERNATIONAL PICTURES PRODUCTION



An example of Crown International's unique triple bill combinations



says he only remembers his wet dreams, and also pulls down Jerry's pants during a football game, is the one boy he seems to like. Coach Scholtz, who has a Southern fix on taking the two boys to "consume the pleasure", is described by Grady as a guy who "gets the rocks off by leaping around after S & H jet pants down town. He likes pretty pretty boys like you." How does Grady know that? "You may well ask. The coach mentions it two times in the shower, where they spend a lot of time together, saying 'Coach always has a stick up his ass', so the pencils don't come away. That night, Jerry, in what may or may not be a dream sequence, risks the fact S & H has. A cracking that right out of Grady's chest says more in harder hitting, drives in leather lightning, and, finally Coach Scholtz, as hell goes. Coach takes Jerry back to school, and after making him do a few laps, tells him to let the shower. Scott/Jerry/Grady has the coach tied to a showerhead with pump clips, strapped around and strapped on the base so with wet towels flying through the air before coming him up like a turkey.

If this little episode isn't enough to convince you of the greatness of it all, remember the following scene in which Jerry tries to make out with his girlfriend Lisa. (Ken Meyers, who looks like a young Cheryl Lately, but has to stop half way through because of a foot long tongue protruding from his mouth. He of course is now straight to Grady, who's long half naked as he looks at mouth and penis headshots, "you've got to let me stay here tonight." After confessing about killing Coach Scholtz, Grady replies, "Yeah, and what? Brenda and Jack's making for you back at the party and you want to sleep with me?" Well, needless to say, Grady comes back up on the most wagon.

By the end of the movie, things are pretty well back to normal, except for the surprise ending, which comes as no surprise. But considering what Jerry has been through, I think you can safely call this script "Gay Nightmares On Elm Street".

By Joe Salterano

## A NIGHTMARE ON ELM STREET PART 3: FREDDY'S REVENGE

1984 USA

Director: Jack Sholder  
Producer: Robert Shaye  
Screenplay: David Chaskin  
Starring: Mark Patton  
Chris Gabor  
Hope Lange  
Robert Englund  
Ken Meyers

# That Tender Touch

Starring almost still figure film veteran (Katie in *Moya's* *Evangel* *Parquet*) **KAT KAT!** **THAT TENDER TOUCH** deals with the relationship between Terry (Sherry) and Marsha (Joe Thompson), a distressed older lesbian. Unlike John Hughes script *License* (1983 USA), in which an anthropologist goes for lesbian respect to an older woman and decides it's better to watch than fight, **THAT TENDER TOUCH** plays in the classic Hollywood stereotype of the distressed homosexual.

When we first see Marsha she has tragically upstaged all over her heavily wrinkled face. The anatomy is then treated to an explicit series of backshots in which we see Marsha and the youthful Terry embracing in happy days. Although Terry has attempted a "transit" before Marsha, the gaps she dates are little more than your standard teenage age female dragging unadorned faces with only one thing on their long jet brown. Despite her love the two distressed actresses eventually split apart which is when **THAT TENDER TOUCH** picks up the story.

After years apart, Marsha breaks in to a new Terry and Ken Manning (homosexualizing prop. Ken (Black Copper) has a feeling that's unsettling. Gilly going on but prodigiously allows Marsha to stay in a house guest. The film's halfway love making scenes between Terry and Ken suggest that Terry has not made the full transition to the straight life. When a woman is an introvert like Marsha is definitely not looking to oppressions although she only has eyes for little Terry. Every female within her shot, from the Manning's mother who visited said to be the happy accident your old girl went down, make constant overtures. Somewhat ironically (on the Manning's part) Marsha warns the adolescentuous teen that no matter how arid it can be to be "love" is preferable to that of a woman.


Marsha decides that her love can only destroy Terry otherwise happens. After leaving a distressed herself in bed with the bedroom mirror Marsha's body is found flat down at the temple screaming pain. In taking her own life Marsha really confirms Hollywood's gay myth - homosexuals are all pathetic losers and therefore pretty decent in the.

Speaking of death, Howard's movie was a long for the world following **THAT TENDER TOUCH**. Considering her first film was the aforementioned





*How far will a Girl go  
to satisfy her needs?*



*Can she escape the Fears of the Future  
with the memories of her Past?*



*The wall Between Two kinds of Love!*

TO OUR PATRONS

We are proud to have  
this Theatre show the  
Picture that really  
closes the Generation  
Gap You'll enjoy this  
unusual Love  
Story—presented  
with Discretion,  
Dignity, and  
Devilry—



# That Tender Touch

*A woman's Picture  
every man must see!*

©1954 BY HERMAN H. KOPPEL AND COOPER FRATZKE. A Film Produced by ID-Artists Productions, Inc.

A faster pussycat meets low budget lesbianism

Major classic, it was widely feared for Peeples's Miss December 1980 (her real coming-out as supposed). After about half a dozen films even worse than **THAT TENDER TOUCH** Miss Barbara Brady bowed out of sight with **WITS** impression **The Killing Kind** (dir. Curtis Harrington). According to Danny Fung's **CLUT MOON** book (p.173) Tara Sweeney had this to say about her Peeples career, "I'd go so far as to say that I'd been away and made a million dollars with a movie cheap!" Doubtless that if Miss Sweeney saw **THAT TENDER TOUCH** she'd be turning away in utter disgust.

194 Kelly

## THAT TENDER TOUCH INTL USA

|             |               |
|-------------|---------------|
| Director:   | Russ Vincent  |
| Producer:   | Russ Vincent  |
| Screenplay: | Russ Vincent  |
| Scripting:  | Sam Brown     |
|             | Sam Thompson  |
|             | Jack Cooper   |
|             | Phyllis Davis |

# Boys in the Band

I love **BOYS IN THE BAND**, and I don't care who knows it. Here are 20 reasons why.

1) The ad campaign. Considered shocking and risqué upon its release, **BOYS IN THE BAND** was shamelessly promoted, in add result to rising with a healthy ad campaign. The marketing slogan, **THE BOYS IN THE BAND . . . is not a band!**, mysteriously drew attention to the preconception of Hollywood actresses, almost doing crafted film-gays to stand. The famous poster showed Marilyn/Louise Perry, the self-proclaimed "52 year old ugly post-married Jew lady" of the film, on the left, accompanied by the caption "Today is Marilyn's birthday", while on the right, above the caption "This is his profile", under the blurb "A contemporary leader, he's the Robert La Tourette, who would later do a nude commercial for Marlboro, which I happen to have a copy of, if you want to see it. The poster for the movie hangs over my bed, and a self-stick note on. Sadly, Perry, who has played many a memorable screen boy (**The Magic Christian**, **Tell Me That You Love Me**, **Julie Mann**) and La Tourette have both subsequently died of AIDS.

2) Russ Bacharach theme song. Every gay movie should have one. The look of Russ (personated) obviously, also found in **Grease** (Bacharach), is perfectly good even in **WITS**, (even half way through, just before the frustration that means the party nature, and once at the end for the credit sequence, which shows each cast member one by one inside his name. I won't go into Russ Bacharach's membership in the gay world, unless it to say he was considerably involved with Marilyn Diamond, then Angie Dickinson.

3) I like movies that start out introducing various characters doing various things during the opening credits while a song plays or something. In **WITS** the song is "Anything Goes", and you can see that by sleeping at home (Marilyn), and on a balcony (Hank or Larry, I can't remember which), was during a VCR moment (Donald), and closing up his unique shop with his pencils (Kenny), and one working in a bookstore (Bernard). It's particularly relevant for the movie because it makes screen straight madness, make it that gay are everywhere. Which leads me to my next point.

4) Everyone in the film is gay. It's even based on the fact that Alan, the only straight character, is actually a repressed queer. It's his making Dennis Chapin queer - after making you start to think that the whole world was a problem for.

5) For those who are. It's a pleasure to see an entire cast of gay with a headliner comedian in the band. Made in 1970, **WITS** pre-dates over-rated movie age, returning us to a time when homosexual roles were much more subtle and playful. (Hank Big Berard's admitted influence and modulation remains a stand out.)

6) How the cast self-introduced themself can't come to mind's ending scene, you know? Which leads me to believe that Russ should definitely make a comeback (as long as they're not wearing beads and bejeweled dresses). In **WITS**, Perry/Cat Stevens, is the greatest, amazing, Marilyn record queen, is the one big Alan cannot tolerate ("He means like such a problem to be queer"). Alan the actress was taken from the Marlon, Alan gets into a bottle of wine with Perry/Bernard, who finally was ("How would you like to blow me?" "What's the matter, you're wife got broken?"). Stevens's gay eye with a new decorated touch in Perry's like **Coma**/**Comedy**.

7) Good one-liners. Try them out in parties.



"Dwight, you are a card-carrying crew." Who do you have to look to get a drink around here?" "Well, that's the guy calling the bottle boys!" "Thank enough both ways, but with a detailed production." "Say anything you want, just don't hit me." "It's like watching an accident on the highway - you can't look at it, you can't look away."

6) **Who's Afraid of ... BITE** is one of those rare films that achieves maximum entertainment value because it's like one long party with lots of smoking and drinking and pill popping and throwing up and lots of fights and nasty wisecracks and bawdiness. (One especially Who's Afraid of Virginia Woolf, too also La Motta, The Party, Some Of My Best Friends Are ..., and La Bête Wit.)

7) **William Friedkin directed it.**

10) **Death of the artist.** "End of an era" films are always interesting, but my favorite type is "death of the artist," like all those movies in the '60s and '70s that demonstrate why the last performances were wrong. (Last Summer, That Cold Day in the Park, Play It As It Lays, Fiasco of a Wonderful Child, Fiasco in Nevada Park, etc.) You know, the kind of movies in which the credits come up at the most inappropriate moment. **BITE** signified the end of the disco gangster life, alas, and it's so, well, here is the result of all that pervasion and liberation and you wanted, now what are you going to do with those credits?"

This question was answered a decade later by William Friedkin in his brilliant *Cruising*, his sequel to *Boys in the Band*. Another 'end of an era' movie, *Cruising* is all about sexuality pre-AIDS disco house-out, and today looks just as much like a homosexual period piece as **BITE**. (In fact, you might want call it a costume epic.)

On a return trip to New York, I asked the bar where much of *Cruising* was shot. Back then it was called the Hellfire, a heterosexual S & M club, now it's called Coliseum 13 on Ten York, depending on what night you attend, and it's currently called a gay S & M go-go club and a musical lounge. It was exciting to see the guys headbanging and *Cruising* still hanging continuously over the bar, but unfortunately the club was empty that night I went, so I just ended up first-dancing with the very innocent wait-chick and, who, also unfortunately, wouldn't cheat on her boyfriend with me (I thought it would be fun to have sex in the club where *Cruising* was shot.)

The last time I saw *Cruising* was at the Win,

Toronto's only remaining classy Young Men's Theatre, and it still defied. The screen post about the movie had a good comment on the gay movement in the Seventies, is that you can't tell the legs and eyes apart. In just about begging scene, Al Pacino, as the undercover cop posing as a house gay, flirts out of a gay S & M club (the one I visited) for gay wearing a police uniform. Figure that one out. The last post about *Cruising* is that it makes the gay subculture seem really important style - all its accessories, signals and further apart, all these slow tracking shots that keep you at a safe yet respectful distance from the action... including a the looking scene in a Hollywood motel. Now that's entertainment!

The only other thing I want to mention about *Cruising* is the nice performance by Canadian actor and star Don Sutherland (Homer Simpson) who plays Al Pacino's side and their neighbor who just brutally murdered at the end. I should also mention that *Cruising* had one of the most exciting and provocative trailers I've ever seen, a montage of black and white photographs of gay men-cruising, the camera sliding in to them. It was the trailer and all these gay portraits against the movie that made me rush to see it the day it opened in Toronto.

Boyd Ladouceur

#### THE BOYS IN THE BAND 1970 USA

Director:  
Friedkin  
Screenplay:  
Kerning

William Friedkin  
Mort Coslow  
Mort Coslow  
Kenneth Nelson  
Cliff Gorman  
Frederick Combs  
Lawrence Luckwell  
Robert LaTourneau

#### CRUISING 1981 USA

Director:  
Friedkin  
Screenplay:  
Kerning

William Friedkin  
Jerry Weintraub  
William Friedkin  
Al Pacino  
Paul Giamatti  
Keanu Reeves  
Joe Spinell  
James Remar





to get. Every other minute, somebody in the world, a manager, maybe a house is on the phone. It's something to remember if you're planning to make a big deal.

**SOME OF MY BEST FRIENDS ARE** is "a juke box every type of big character," says its Verby writer. There's another thing to remember for an interesting gay movie: it takes all kinds. Sure, lots of the characters are stereotypical "homos" (but not that over-the-top), in the decade of "gayplicity," but not a bunch of clones, that, despite one who like The Village People, work too hard at being made as it's hyper-masculine want. Ah, if you're looking for the juke, it's in, it's in, it's in, "regular joe," and the film goes to the "Y."

But if a night walk is gay times the audience (Gill Greenwald, an old gay guy (Rae McClanahan), a brother, the rock (Johns Benet), and even gay writers sounds good, go for it. It may have too close to home for TV star Gary Busey (FRODO) to have played a television actor in S&P M&F.A., he wouldn't want about having been in a place he was in "there." There, when I like about this film, it's like a particularly uninteresting downtown party. Rae McClanahan (Meadow Golden Girls) arranged to live with a, but, it's just the kind of gay bar her TV husband, "Arthur Hammer," and "Meadow's" life, "Walter," would get stuck in as an episode of Meadow. Her father would come around them and start a gay life rife. In S&P M&F.A., it's a lot more realistic. I guess, they'd have another drink and another average breakfast.

The chance that S&P M&F.A. explains as well is just what Norman, in That Year, needed. It's pop psychology, but, doesn't know what to do with. Rich Rose from Warhol stars, Candy Darling (Black Women in Space) in S&P M&F.A., and Dean Cain (D. Mind Resistant Boys) in Norman., but that's where the audience end. The audience is Norman of the grotesque Wyland Flowers and Madeline the harping teacher job on women displayed in houses (giving her and various camp life and gay life is not more) is clearly the tip off to what was wrong. Everything around the assumption that anything "feminine" is wrong, a probably wonderful woodworker is connected by it's a thing, it's a non-acting process, and it's a man state. Sometimes his boyfriend bugs him too when he's acting too female. It's a very sophisticated combination. His/homosexual more based on a Broadway play, the film focuses a profoundly black out) showing the direction point between the World N.Y. gay pleasure of the W/ready T's and the close camp of The Village People. Compare Candy Darling's dream

sequence in her role as a trendy drag queen. She dreams of being glamorous and loved one, but her bubble (and the dream) is burst when her "love", a handsome, clean-up beats her up. It's very hard to watch, but the film, the picture of the film and the audience really wanted Candy as the manager to pull herself up, and, with the most-stark girl's help, pull herself back together. Except for a gay passed out under a table, everyone else in the movie does the same. Two years later Norman will have his very, highly boyfriend (Dean Cain), as an ongoing performance to give the story and become a "man". You could say Dean Cain is the last white man, as he's everywhere (backed in the street scene, the gay, or the local S and M bar).

Anyway, I got like S&P M&F.A. better because it's got that desperate "somebody's got to be better tonight looking and I make you that like something else. It's like when I was D.J. at Topdolls, which was a lot like "The Blue Jay Club" - two girls drinking coke drinks and often pulling, "Gimme a flavor," boys in leather walking into the washroom together for blowjobs, everyone telling you their life story. Finally, we all got rolled out, me and the bartender (like me and my friends always come up), for making the place into just that S&P M&F.A. kind of bar, a big party where anything could happen and did. Not that the gay version of Topdolls (and The Blue) wanted, much like the straight owners of the "Blue Jay", who are observed by the gay producers/directors of S&P M&F.A., in having these audiences.

"Oh, she, we have to back made. There's a bigger under one of the other."

"Oh, love her there all morning, where else does a bigger have to go?"

No wonder they're all having serious breakdowns. But it's not better than going the way.

Gill Jones

#### SOME OF MY BEST FRIENDS ARE...

##### STYLING

Director:

Monica Nelson

Producer:

Marty Richards &

John Lonsdale

Screenplay:

Monica Nelson

Editing:

Patricia Flagg

Carlotta Carpenter

Debra Kane

Candy Darling

Rae McClanahan

Gary Ruddy



# The Hitcher

Director Robert Harmon's 1983 machinist masterpiece **THE HITCHER** is a superior example of an exploitation film that manages to successfully work on several levels. No easy task, **THE HITCHER** delivers the one-stop-screener broken action film desire while packing a wallop of a warning for uptight cine-addicts who insist "the cheating men's macho and macho" cannot be made in a little buddy-pseudo-moral thrill. **THE HITCHER** contains a strong dose of nihilism on it's surface, not unlike Paul Verhoeven's *The 4th Man* (79, Holland) or John Mackenzie's *The Long Good Friday* (80, U.S.).

**THE HITCHER** had only been lucky enough to have been made somewhere other than the U.S. it might have been awarded the status of disaster. Instead it has been unjustly considered no more than a gaudy pleasure. Still not too shabby when you consider the thousands of less films that populate the exploited category. Shocking from Ed Wood's morose *Glen or Glenda* (73, USA) to Penelope Spheeris' deeply homophobic *The Boys Next Door* (81, USA) deserve far more attention than they were accorded by the "straight" media.

Whatever the case, helmeded Jim Halsey (C. Thomas Howell) spends the film's thirty-six minutes trying to kill off his homicidal stow-away (happily played by Wade Kasper's Roger Moore). **THE HITCHER** is the kind of film where phallic symbols abound: bloody knives, leg guns, severed water hoses appear regularly—and why does everybody keep asking everybody for a smoke? (Remember that scene from William Friedkin's *Cruising* where Pacino's slob of a kid is hit over "smoked cigarettes too"?)

Howell is perfect as the sexually confused youth simply because, in terms of audience expectations, he stands for nothing. His not a established loner such as Matt Dillon or "warrior" like Emilio Estevez, he's simply a good clean empty vessel. On the contrary he stopped everything about Halsey's seemingly psychotic character and just up holding everything.

Of course **THE HITCHER**, all a replacement w/d choice. The audience is made to understand throughout the film that Jim's homicidal delinquency must be destroyed if he is to truly "grow up" and become a "good" adult. If he doesn't succeed he'll certainly become Tony Wilson from John Frankenheimer's *Seconds* (64, USA) going to John Randoyle and meeting not Mark Hamill.

Adding fuel to the bonfire, **THE HITCHER** bowed onto gay themes (thanks to a screenplay supplied by Eric Red, also responsible for penning *Katany* Epstein's failed cinematic vampire pure New York) are complemented by a decidedly repressed lead Hamilton James Leigh, who plays Nash, the film's only female character, gets ripped into from left by Halsey after she holds - and drops - her loaded gun. Take that, Harold!

Despite any objections, **THE HITCHER**'s smooth integration of it's coloring theme from an old caddy character, gets ripped about it gives the film a somewhat double take quite fitting such a deeply closed subject.

Hal Kelly

## THE HITCHER

1984 USA

Director:

Producer:

Screenplay:

Starring:

Robert Harmon

Eric Thomas Jr.

David Semple

Eric Red

Roger Moore

C. Thomas Howell

Hamilton James Leigh

John Jackson

# Curse Of The Queerwolf

Chances are you won't be seeing this one programmed into a gay/lesbian film collection more or popping up in your local cinema. On the other hand maybe you will. Who would have guessed that **QUEERWOLF** producer/director Mark Pines' first feature, a Polish Vampire in Blackout, that doesn't on video, would have sold over 150,000 worth of copies. Perhaps the most shocking element of Pines' follow-up is that it was shot completely on tape. It fits and surprisingly it looks pretty good. The bottom line is, it stinks worse technique, not any good.

Basically **CURSE OF THE QUEERWOLF** is a tongue in cheek take off on the well known Universal monster, larva film *The Wolfman* (for George Waggner/USA '41). **QUEERWOLF** tells the tale of Larry Smithson, a regular guy who gets taken on the eye by a strange woman he picks up in a bar. Upon further examination Larry discovers that the horny "she" he's now sharing his bed with is actually a "he", a Queerwolf, technically called a Dequeewer. Soon





after Larry makes his discovery a group of five men burning candles burst in and kill the Quervawl by impaling him with a silver spike in his rear. "Yep, it's that kind of movie, screening techniques all the way!"

From then on in **CURSE OF THE QUEENWOLF** becomes one long, big joke. Lamp words (from that old manuscript, some pretty considered those days), a postscript comes on Larry's job as the form of a pussy and references (when the moon is full and grows is too," just an old gypsy proverb) and a "horoscope" investigator like the film 30 odd episodes in this world in which it appears that Quervawles are spreading up all over, a little girl who looks a lot like the little girl from Taba Hooper's *Pollergard* turns in the cinema and says "they're queer!"

Treating the original even further, that well known werewolf genre made famous in the Low Chantry edition now just like this: "There's a man that is strong and free and holds up straight by day may become long when the moon is full and the spectral comes your way."

During the transformation scene, which when you compare them to the really special effect looks now you see in regular werewolf flicks must have saved the film makers a fortune, the victims grow long red finger nails and develop those black woads. Instead of black, headman dangle out of their back pockets. As a charm to ward off the curse Larry's given a necklace bearing a picture of John Wayne in your armed his neck.

Beyond werewolf folklore **CURSE** takes some fairly serious jabs at classic movies (Larry's heady cited by a "superstar"), The Beverly Hillsites, Intestinally and *Psycho*, J. Ackerman who has a cameo in the film.

Depending on who you are you'll either find **CURSE OF THE QUEENWOLF** completely satisfying or lousy as a possible sort of way.

#### **CURSE OF THE QUEENWOLF**

##### **POP USA**

|            |   |
|------------|---|
| Director   | Mick Fure   |
| Producer   | Rayne Sanders & Mick Fure                                       |
| Screenplay | Mick Fure   |
| Starring   | Michael Palumbo<br>Ken Baker<br>Taylor Williams<br>Sharon Adams |

## Querelle

*Cops are as obsessed by types. With who is shown that with go to and where that the cities for men's responses (I mean, magazines about men for men) are something like the "Couples Days, the B", "Bachelors, Bachelors, Bachelors", "The Power Age (He Delivers)" or "Cops and Things". You get the picture, right? Now, notice the men's responses for straight and the tales often disappear into a same homotopic part of the female sexuality (i.e., Big Blonde Tits or Wolf Open Bitches!)*

Also notice when another female speaks to you about her "bachelors" or "blat" time, inevitably, a professional pops up like, "yeah, I'm really like to go out with a doctor" or "I'm just looking for a wife, you know what I mean." Well, ya. I think I know (no one will what you mean. Cops as often talk a lot of types, and any of you boys who get off on sailors, big, dark-skinned women and dreamy colored studio lighting would love this picture).

One day I asked a Indian friend what she considered the best guy or Indian like to be and she replied "**QUEERELLE**". In her opinion **QUEERELLE** was white and tough whereas my dream, needed to be more romantic and so companion, long. **QUEERELLE**, words as hard as brass and courage, crafted light, and explored touch is a message towards revolution. A beautiful human response to a world built bleak and harmful. It's living that Postmodern should film Gatsby's novel. Gatsby's theme of the glorified self and modernism is all his movie. It's a world turned upside-down. A world where words mean that "that is good". Breaking Gatsby is to travel into an outsider's world. An outsider who was shocked by his mother at an early age—a Indian child—a human one who certainly looks better in the shadowy underground world of prostitution and thieves. Breaking Gatsby is like making a French-speakable version of "American Night" filled with glorious wandering scenes, where betrayed is **QUEERELLE**. **QUEERELLE** is probably Gatsby's most human character who encompasses all these lovely traits: - Homosexual, tough, a murderer, a pretty criminal and a saint.

Postmodern, the Graphic Element, where stories are like to Gatsby's captures the image of **QUEERELLE**. Filmed in a studio, Postmodern's heart is obviously a heart of the machine. Secondly to Gatsby, the machine is imaginary. The obvious studio setting is being settings are secondary in Gatsby's world. It is the philosophy of the character: their nature leads to



Secondly, by plotting the obvious liberating process (the studio), Friedlander suggests how other (great) things, his associates with Hollywood, the "Dream Factory".

Hollywood, the place of dreams, the celebrated prince of mass marketed illusions which never disappointed Friedlander, the place which a great gaze from the highest thought. Hollywood had no place for a filmmaker who wanted to gaze on the reality behind the glamour and the duplicity behind Hollywood's dangerous and beautiful lies.

In my memoirs, Hollywood captured the movie narrative, the cinematic ideal. Love was holy and glamor surrounding. One's temptations (swell) into the images on screen. The perfection of the characters and their lives something hidden dreams, which "characters" are quickly destroyed. Being young and love normal was being in love with the movies. Fastest escape response to the young gay boy who has his head for as love and is half filled with dreams.

Friedlander returns in **QUEERLE** the destruction of this society. The film carries opposition. A member of Genet's circle, **QUEERLE** is direct in its subverting its immaturity, hopeful, its dialogue, narrative. In Friedlander's world, the dreamy and aspects which seem to him to be the normal conditions of our existence, is brought on by the confusion of our society. The confusion of people's lives are often struggling with the constraints of our world. However, Genet's world is oblivious to these "normal" conditions and by placing the homosexual on the outside, however, and warning, to society Genet provides an absolute and romantic vision for gays. Genet seems to say that we don't have to live in society, in a world which places the homosexual on the outside.

**QUEERLE** is a movie world that with men. It is a world dominated by patriarchy and if there are women, they are only there to loved more homosexual. Harsh and mysterious. Being male is to define, womanhood and love other males. The fantasy which permeates **QUEERLE** can be read as a call to men for gay and lesbian who desire conventional society. An alternative lifestyle which finds the world of sublimely understanding. Being gay is being tough, defiant and unapologetic. More importantly, being gay is to re define the world in your terms. And not that what lesbians and Gay Pride Day is all about? Not who can stick what into whatever but the ability to live one's life freely as one chooses.

Written By:

#### **QUEERLE**

880 West Broadway/Alta

Director: R.W. Friedlander

Producer: Dieter Schuler

#### **Screenplay:**

R.W. Friedlander

(based by the novel

by Jean Genet)

#### **Starring:**

David Davis

James Morgan

Francis More

Nudge Lovelace

## **The Gay Deceivers**

I saw **THE GAY DECEIVERS** at Toronto's Kennedy Theatre when I was about 16 years old. Obviously it's the story of two straight men who pretend to be gay in order to avoid the draft, a very hot subject when the film was released in 1968. I don't really remember much about the film other than it was stereotypically campy, had a lot of music track early scenes of the Gays in the film.

**THE GAY DECEIVERS** was meant to be a comedy and depending on which audience was viewing it, it might be. I don't imagine many gay people felt the characters played by Larry Conny and Kevin Connelly were very true to life or even really believable. Imagine being a straight white male with my brother and trying to identify with Tom Conny's character as Charlie. On the surface the young and character may seem appealing - even as ideal but when you begin to examine it truthfully you find it's just as stereotypically disgusting as the gays portrayed in **THE GAY DECEIVERS**. Stereotypes of my kind seldom deliver a close picture.

So you who did find **THE GAY DECEIVERS** camp? I did probably.

When I was 16 I didn't know anybody who was gay (or if they were I didn't know it) and thus like this was my only reference. For now I realize that there was a lot of situations that being played up somewhat but as far as I know you could change it all. "Gay". Of course they change based, but their names were in every direction and changed like what they chose up all over there. Yeah, camp as hell - just like **James M. Andy**.

What's the real difference between **THE GAY DECEIVERS** and **Charlie**? Contact made 1100 million at the box office and almost everybody thought Genet was a great gay white, but mainly, hardly anybody saw **THE GAY DECEIVERS** or even



# Maurice's Fairy Alphabet

A is the Attitude  
that scares  
them away



B is the Butch one  
you pray  
is gay



C is the Chicken  
as sweet  
as a lamb



D is the Drag Queen  
"I am what  
I am!"



E is for Easy  
ever ready  
to go



F is for Faggot  
Oh, who  
told you so?



G is the Gay guy  
who used  
to be straight



H is the Homophobe  
blinded  
by hate



I is the Invert  
long out  
of style



J is for Jacobite  
devious smile



K is the Kinky act  
too strange  
to be named



L is the Leatherman  
so big and  
untamed



M is the Mask  
which some  
still wear



N is the Nelly  
who scarcely  
could care



O is for Onan  
whose pleasures  
are private



P is the Poof  
who causes  
disquiet



Q is the Queen  
who reigneth  
each day



R is the Role  
that all  
of us play



S is the Snivy  
laughed at  
with scorn



T is the Trick  
at breakfast  
next morn



U, the Uranian  
Walt Whitman  
dreamed of



V is the Virgin  
still longing  
for love



W is the Washroom  
ye who enter  
take heed



X is the exercise  
we all think  
we need



Y is for 'Yes.  
I'll always  
be true!'



Z is the Zipper  
one longs  
to undo



remember it. Given its shallow depictions, doesn't make any difference?

Hal Kelly

#### THE GAY DECEIVERS

1994 USA

Director: Brian Koppelman  
Producer: Jon Solomon  
Screenplay: Lawrence Weis  
Starring: Larry Candy  
Kevin Conolly  
Jack Narro  
Frankie Brady

## Flesh

I'm not a big Paul Mercurio fan, but I like *Flesh*. Probably because it's very early Mercurio, and *Caroline* seems more like an Andy Warhol movie. I mean, the cast is mostly made up of Warhol regulars (Jon DeLaBanda, Louis Waldon, Jackie Curtis, Candy Darling) and the arbitrary mid-60s-era style has more to do with early Warhol than later Mercurio. But you can really tell it's a Mercurio film because even though all the ingredients are there, the execution is slightly off. It's like a movie Andy might have made on a bad day.

First off, Andy would never have made an entire movie treated Jon DeLaBanda. Although not to look at as male supporting roles, Jon is just too smart to carry a whole film. (It will be interesting to see when John Waters does with him in his new film *The Cry Baby*, also starring Jay McInerney.) But in his world, Mercurio does make Jon take his clothes off in many scenes as possible. This is particularly effective in the parts where Geraldine Smith and Fritz Fultonsville, who remain fully clothed, humiliate Jon in every opportunity. For example, at the beginning of the movie, Geraldine Smith who plays Jon's wife, wags her stick in a manly way and says "good things come in small packages," laughing hysterically. Then at the end she has Fritz in their bed and tells Jon, "Well this is my own girlfriend so you can go back off" after he's just spent the entire day handling her away to make 300 dollars to pay for Fritz's abortion. Jon's main scene with his fully clothed baby also has a nice, ironic exploitation quality.

Jon does have his moments, like when he's giving advice to two women leaders on the street, who claim to be straight and he says, "Nobody's straight, what's straight?" and then starts flitting hysterically

with one of them, who says, "you're crazy," and Jon replies charmingly, "well, everybody's a little crazy." You can tell he had a really fun.

But it's the following scene with Jackie Curtis and Candy Darling which makes you realize that Jon is nothing more than an empty box: half-wit, every line open and the music of a Gershwin street melody, and that Mercurio put him in on the job. Candy and Jackie are sitting on the couch smoking and reading Hollywood magazines and looking very glamorous. Jon's standing across the room getting a massage from some somebody dumb stripper named Tony who later tells a story about getting raped and how much Jon it was; the camera pans back and forth between the pair. Well, Mercurio spends far too much camera time on the thing, and doesn't even have Candy and Jackie pretend properly to pick up all their tightly barked comments directed towards the bobbing head and directed eye across the room. The camera utterly ignores us and off only work for Jon DeLaBanda, most by rarely says or does anything particularly new or different anyway, but for Jackie and Candy, who rely on their wit and impeccable timing, it's disastrous, and they know it. (When asked about the *Blowup* of *Women in Revolt*, which also featured Candy and Jackie, Jackie once said, "It would have been better if Paul Mercurio left his two Jackie costs out"). Although Warhol's camera sometimes wandered, he did find good ways to know when to put it in one place and leave it alone. Anyway, Candy and Jackie (who, really, along with Andy, Debra, and Marc are all dead while Mercurio still lives to make bad films) do the best they can under the circumstances. They look fabulous as they, Candy in a pink striped dress and feather boa, Jackie in a yellow coat and animal print make-up. Candy has some good lines. After some apparent remark by the stripper, she looks to Jackie, pauses significantly, and says, "You're so watched? She'll come to a bad end." Then pretending to spit an interesting words in the Hollywood magazine she's pouring over she impresses. There's *Midnight Like Hong Kong*, by Jackie Curtis. Jackie seems a little lost, and as the camera pans away from them, you can hear Candy whispering, "I'm only kidding. I'm only kidding. Jackie". It's a moment almost too real for a Paul Mercurio movie.

Candy and Jackie then remarkably resist by being relatively nice to the stripper after she finishes blowing Jon, taking genuine interest in her breasts. "There, can I tell you something, your kidnapping?" asks Jackie demurely and then, when she's told one is bigger than the other, answers "Oh, I see, they came to meet". Both of them about her against obvious clues. "Why didn't you develop your breasts instead of your



**WHAM! BAM! HERE COMES PAM!**



**COLT HAWKINS**  
Friday's  
mean heart  
and personal  
grudge eye



**FORD MALOTTE**  
Why you need  
for Friday  
Foster!



**FANNY**  
has  
Friday's best as  
mortal



**MADAME  
RENA** tried  
to even Friday  
and got a knife  
in the back



**BLAKE  
TARR**  
A billionaire  
with a claim  
Friday couldn't  
resist him



**Pam  
Grier**

**Yaphet  
Kotto**

**Friday Foster**



starring  
**Godfrey Cambridge**  
**Thelma Houston**  
**Ted Lange**  
with  
**Eartha Kitt**

**R** **MINOR**

an  
American International  
Production

American International Pictures used comedian Godfrey Cambridge as a "foppish dress designer" to merge a gay stereotype with blackploitation



SCENE MAY 10  
Only requests for a change of  
— Godfrey Cambridge is a top  
youth Washington, D.C., designer  
who makes the latest sense of  
becoming involved in a political  
plot in American subculture's  
black-pinkish culture. "Friday  
Foster" which means  
at the... Friday  
day, Pam Grier to the film with





when he goes to take his final picture and kill Kato.

While **SHOGUN** features a few famous locations in Caroline (especially if you have seen *My Bloody Valentine*, "I'll see George Michael) the film is made over as an American. Tom Hurlin. Besides a few scenes to hint of violent youth pictures as the star of Marty Diener's *The Young Animals* (U.S.A.)

Angela Chavella

#### **SHOGUN**

**1993-Cinema**  
**Director**

**Producer**

**Screenplay**  
**Scoring**

Paul Duvorne &  
Morgan O'Connell  
Michael Duvorne &  
John White  
Paul Duvorne  
Tom Hurlin  
Brenda Duvorne  
Bridget Knight  
David Murray

## *What's Voguing?*

Where to begin? This is certainly the strangest new thing to come along in years. Witnessing a new trend for the first time is like being given a visit from a visitor from another planet. The last time this happened to me was at the Roxy in New York. Leaving Scratch and seeing Scratch dancing back in '82.

"What's voguing?" was my first question put to the House of Mignolage before their performance at Gotham City on June 15th. Princess, Luis, Isadora and Adrian. They all agreed it was everything to do with "attitude".

Voguing was created in Harlem as the rebellion by black homosexuals who would witness the graceful models on the dancefloors of gay clubs. Over time the situation became a hybrid of it's own and it is now the models dancing in Paris who are the influence of the new style - topped off by such world class designers as Thierry Mugler and Jean Charles de Castelbajac.

Where E-Bays were all about machines, creating and refining process, voguing are more concerned with matters of style, class. Breaking machine set norms that can be photographed. But "voguing is always unique", says Adrian, dressed in the form fitting lycra that is favoured by voguers on and off stage.

Power, romance, charm, desire, homoeroticism - the highly stylised series of variations around and the non stop conversations that accompany them - popping, spinning, dipping - make you realize how flexible and spontaneous a vogueer's got to be.

That gay community is strong - the attitude, desire - we feel very very strong it. With each dance the vogueer expresses the most challenge as you watch by and there's that? - Come home

know it's just as hard - don't waste my time! The vogueer is always high on himself, always ready for his close-up.

When life is cruel as these terms, when discomfort is passed, when a new pattern, a new way of walking can signify liberation, one result is the feeling that you are creating a built-in happy thought and won't, the power of repression defies... I TAKE MY DESIRES FOR REALITY BECAUSE I BELIEVE IN THE REALITY OF MY DESIRES.

Voguing then is a post-always, a medium of close impressions in a world where their desires must be accepted in each. The vogueer is a stand artist who dreams of revolution, the stress of genre - he says his eyes before the living aspects of straight society.

Half ballet - half breaking, with a post and a way and so the style - voguing has shown us that a choice in going backwards is up, never letting, and this is beautiful - it's going to keep voguing fresh & sexy a whole long time.

by Gill



fin.

# MARKED

And it's  
Singing

25 JAN 1968

**Top Left:** A portrait of a student with glasses. Above it is a speech bubble: "I'm not a student, I'm a person!"

**Top Center:** A group of three students. Above them is a speech bubble: "I'm not a student, I'm a person!"

**Top Right:** A portrait of a student. Above it is a speech bubble: "I'm not a student, I'm a person!"

**Middle Right:** A circular graphic with the text "A NEW START".

**Middle Left:** A portrait of a student. Above it is a speech bubble: "I'm not a student, I'm a person!"

**Center:** A calendar page showing the date "FEB 14".

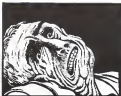
**Middle Right (Profile):** A profile portrait of a student. Above it is a speech bubble: "I'm not a student, I'm a person!"

**Bottom Left:** A portrait of a student. Above it is a speech bubble: "I'm not a student, I'm a person!"

**Bottom Center:** A group of four students. Above them is a speech bubble: "I'm not a student, I'm a person!"

**Bottom Right:** A portrait of a student. Above it is a speech bubble: "I'm not a student, I'm a person!"

## MR. LUCKY HAPPY FUNKLE



"A lot of people look down their noses at cartooning as the lowest form of art - if it flows at all - and I certainly haven't done anything to dispel that opinion."

David Weltonson

It was in the 1950s that Weltonson produced the work he is most remembered for. His had begun to work as a commercial artist (doing advertisements, magazine banners, greeting cards etc.) and his career output had declined, but the comics he produced during this decade were first rate. Horror stories were pretty much the rage then and although I've read plenty of them, few have given me much of a fright. Whereas Weltonson's stories haven't exactly scared the pants off me, they have disturbed me. Gruesome is probably the best word for these. Weltonson's Art is raw and reaches you on a level that most of the slick horror-stories don't, yet it isn't just the art that's affecting, its the stories themselves.

Part of his horror/freak stories are particularly worth discussing. They are: *The Brain Bats of Sodom*, *Nightmare World*, *The Devil Bitch* and *They Crawl by Night*. Pretty hairy reading when you're probably saying: Maybe so, and the rest down of the stories themselves only stand pretty tame in the retelling too. That's a problem that only reading the stories themselves can solve. I can't convey the feeling of a Weltonson story in a synopsis, but even the less I must give you a brief overview in each plot if I am to discuss what makes these tick.

(1) *The Brain-Bats of Sodom* involves creatures with exposed brains who spread like locusts. They attack themselves to other life-forms to gain greater mobility, leaving the host-

body a zombie. The plot begins when two scientists crash in Venus and come in contact with the brain bats. One is taken over and the other, Rod Crutcher, is trapped in a supply compartment, while the brain bats take control of the ship. The scientists pilot the ship toward Earth in search of more bodies. Crutcher manages to crash the ship in a desperate attempt to stop them. His victory is short lived, as he awakes from the wreckage the first panel tells us, "Then comes the realization that you, Rod Crutcher, died in the blast" — and that the thoughts now coming through your ravined brain are those of a brain bat that escaped the blast to make of you...  
A ZOMBOO!"

(2) In *Nightmare World* we are presented with the story of Herman Lusher, a scientist trying to unlock the powers of the sub-conscious mind through chemicals. What follows is like a pro-rod, acid trip. Lusher experiences with a new serum and finds himself within a surreal dreamscape. Rapidly the dream becomes nightmare and he is captured by a strange beast. In order him to sit more, who has grown to a rock, it's empty chestnut exposed. Lusher realizes the creature meant to transplant his brain into that empty shell. "Somehow you are clearly aware of what takes place! Did pain and gruesome sights and sounds reach your semi-consciousness... you lost track of time but when you completely awoke — I'm like that thing! I'm dreaming that it did transplant my brain", Lusher awakes from his nightmare to find that it was worse than a dream — he does have the body of a beast.

(3) *The Devil Bitch* takes place in a castle owned by Romie Foster in Nevada. Men are drawn inexplicably into the castle against and serve captives. The protagonists, Brian Kipper and Keith Adams, enter the castle looking for a lost friend. As they draw nearer the castle lip they see strange gargoyles like shapes moving in the fog above them. The Devil Bitch, looking red-dress, hovers above the edge of the castle. The bells and is transformed by the rising smoke vapors into a devil bird beast. He flies up and joyfully joins the others. "Already there was a duty to perform!" he finds. "We swooped down over the fleeing Keith Adams — and landed his intended victim back to the world of men!" Keith Adams flees like a tiger, but he was no match for us! It will only be a matter of minutes now, until he emerges, transformed from the abyss, and then he will no longer live!"

(4) The final of these four stories, *They Crawl by Night*, equates a central subject in an opinion who is the only person to witness past crimes, sporting human faces, vomiting the creatures by night. Of course, no one believes him, he is isolated and the next time the crime appears he watches in terror

splash pages  
for four  
fifties sci-fi  
comics by  
Wolverton



## DEVIL BIRDS



## THEY CRAWL BY NIGHT!



as they hit the other sleeping patients. Secretly following them through a hidden door in a brown chair, he descends into a cavern and confronts the patients plotting to transform all mankind, starting with the apes. "There is such a cruel world we will be saved!" His last plea to warn the doctors, but predictably, he is again rejected - and straight jacketed. As he sinks into unconsciousness he sees the doctors rushing for him. In the morning he awakens, horrified, to discover he has been transformed...and so have all the other patients. Belling in the doctors to confront them with the truth, they coldly respond by saying, "Now I don't see what you're making such a fuss about, you look perfectly normal to us!" Of course, they are crazy then.

Underlying these few stories are several shared themes which make them personally disturbing to me. First, however, I should mention that *They Came by Night* was not written by Weinbaum. Originally he wrote all his own material, but on two occasions he illustrated stories by Daniel Keyes. The two ones of those Keyes, incidentally, went on to become a well known science fiction writer, his most famous work being *Flowers for Algernon*, filmed in 1968 as *Charly*. Coming back to Weinbaum - the most obvious similarity between these few stories is that of horrific transformation. Each protagonist struggles and loses against a physical metamorphosis. In two stories, *Inside Bats* and *Dead Birds*, it includes a lot of personal identity as well. In each of those two works, the victim is forced to conform to the will of the group. The undercurrent of fear regarding conformity also runs through *They Came*. The patients are forced to become a creature as they will all be normal. One simply has to look at Weinbaum's *Art* to see that

he was no conformist. His work seems as an obvious influence and stands out like a sore thumb amongst the glut of derivative comic book artists of the fifties. A common thread between *They Came* and *Nightmare World* is that they both deal with transformation. Are the same characters used? The patients in *They Came* is obviously essentially all being in an apes. If the whole story a product of his imagination? Perhaps he looks perfectly normal in this domain and because they are weird, but because it's all a delusion. Similarly, in *Nightmare World*, it is not possible that Luther is simply still 'trapping' in the last panel. Something of his inner stories, clear as an oppressive assumption of helplessness. From the first to the last panel we sense that the characters are puppets in forces beyond their control. We know they will not triumph. Each step leads us a state of despair and each character loses his transformation stage. The contrast from human company highlights the horror of each of these already frightening scenarios. The intention is an experimental factor as well. They are extremely claustrophobic, thick of them, a strong cubic or a swirling space, an ironic explanation (and a warning, a cramped laboratory (or within Luther's own mind, if you will) and the nature of a dark cloud. Add in this Weinbaum's idiosyncratic drawing style and you have four very affecting horror stories.

Weinbaum, of course, did many other interesting pieces in the fifties (some for Marvel, some for a self-publishing as up he was crushed with) but he kept himself busy with plenty of other work as we will see in the final installment of Weinbaum's life next issue.

Rich

## BACK ISSUES

### VOL. 1 #10 ROCK FIGHT MOVIES ISSUE

and Top Ten Cartoon Film, The Honeymoon Killers, Bloodbath Freaks, Private Parts, Cheap Mergers and lots more on and reviews for your entertainment! Since this issue is nearly sold out also we've decided to be greedy and charge \$1.50 (plus \$1.50 p&h). Yeah! it's your money buddy!

### VOL. 1 #11 CREMATION IS HAPPY MOVIES ISSUE

and Beyond The Valley Of The Daleks, Inside Mad, Madest Ghosts A Go Go Psycho Cat, Hammer, I Am A Vampire and more points and how from The Trash Compactor. Lots of these readers hoping around - \$1.50 (plus \$1.50 p&h)

### VOL. 1 #12 MADE IN JAPAN ISSUE

and Japanese Kinky Bats, Naked Youth, Ed Wood, Corpse Goblins, Pandemonium and Marvin Tapes. Another near sell out so we'll stop \$4.00 (plus that boring \$1.50 p&h charge) so a.

### VOL. 1 #13 LOST DAMN MOVIES

and Nightmare Movies, Fun Great! Vietnam Lake in Flash Road, Basil Weinbaum, more and Lascaris and The Portage

Family as well as the 'actual Island of Jesus' on the cover - Volume approved for only \$1.50 plus \$1.50 p&h

TRASH COMPACTOR, 320 College St. Suite #108, Toronto, Ont., Canada, M5T 1R5. And have your copy mailed to you in a plain brown envelope.

NOTE! Items #1-12 are SOLD-OUT!



## READING FOR THE VISUALLY ILLITERATE

# The Sid Haig Subhumanitarian Award

I have always enjoyed viewing cinematic villainy, well written and played to deplorable perfection. The more famous it is, the better I like it.

Sid Haig has portrayed the most vile in men in so many films and with such effectiveness, that even for doing an outstanding acting job in this type of role he'd be named in his honor. Haig's recent work can be seen in *Commando Squad*, the Fred Glen Ray movie, in which he plays a vicious gangster with an enthusiasm for rape. Here the forward-looking performance.

The work considered for the prize ranges from 1960 to 1990. Performances considered are by actors who have given life to villainous men who, if they did exist in the real world, would definitely deserve it. The characters portrayed have such an inbuilt a moment of weakness will never occur, controlled as they are by self pity, suffering, and degradation on any cost at their characters in the film. They do so for an unbearable reason. So forget the guidelines, and about right.

Collaboration usually, however, unconsciously depicted, didn't even the perfection. This included *Lawrence*, *ERK* members, *Nure*, and *Lawrence* their adversary is regarded history psychology were not considered because of the character of self awareness and conscious motivation. He does not what happened in *Prize* *Lois*, *Conrad* *Yield* and *Anthony* *Freitas*. The character portrayed that quality are extremely difficult for an actor. Severely criminal intentions, they know what they are doing, but never consider who they do it. If the legal system believes that one can achieve on a psychological level, the portrayed does not quickly. In short, the actor's portrayed must be believed without being understood, with the actor at full command. The character must be utterly heinous and despicable.

In case the reader is wondering what the statuette looks like, it is a replica of one (1) out of 100 *Magnus* awards, twelve inches in length, with a sparkling streamer of Sid Haig engraved on the award. Of course, it is not five inches is a postcard.

The nominees are:

Q Mercedes McCauley in *Sanctuary* (1982)

Q Dean Cain in *Sanctuary* (1982)

Q Robert DeNiro in *Capone* (1976) (1980)

Q John Cazale in *Shogun* (1980) (1980)

Q John David Cochrane in *Sanctuary* (1982)

*Sanctuary* is a generally enjoyable movie. It is not available on video and has no theatrical release worth mentioning. I saw it on *The Afternoon Show*, *CNN*, TV channel 12, London, Ontario, in 1990. This is a world, because London is so widely conservative, and the movie is totally out of hand.

Early the night before I've seen it, it was directed by Frank Zappa's high school English teacher. Zappa provided the scene, and melody fragments from several *Monks* of *Lawrence* composition concepts with historical events. But the key concept of *Lawrence* is the performance of one *Sanctuary*, Mercedes McCauley.

A family of mutually difficult nature, led by Mercedes, who is a wife. The young leaders brother, who she has in *Lawrence* (1980) is a seriously wounded during the robbery. This wounded, comes off-camera, but the emphasis is that Mercedes has been beaten in her home, and she is a woman, brother-beaten woman, but she has Mercedes also been sexually. She is a woman and her own is a big story that she even is a *Sanctuary* (1982).

Major scenes did not take place in films like the under normal circumstances. McCauley had been in working around their supporting actors, *All the Kings Men*, (1980) and her work is always made working, but in the time *Sanctuary* film rolled, she was seriously shocked. This is a really evident in her dialogue delivery, which might then be described as being. Clearly, the work is the advantage of her performance, helping to convey the conflicting issue during that drive for. I was really confused the actual act of unmediated emphasis in the life of other characters in an unexplained and being *Sanctuary*. Nobody needs to say way or figure out what her top is.

Disappointment of Mercedes' performance was triggered by the difficulty in determining if the quality of her work originated from her skills as an actress or her language conception. The timing of her movements and speech is very strange. A postscript from the Sid Haig Subhumanitarian Award cannot be presented to a woman, no matter how talented, who wins a bigger thank you a *Sanctuary* than she does to her acting skills. Mercedes is all the way down by the way *Sanctuary* was shown and prior to the time she did *Sanctuary* (1982) in *The Starist*, but in I mentioned, *Sanctuary* was out even if they are from film.

David Lynch's *Sanctuary* got a lot of critical acclaim.



# This ain't

THE KINSHALE LIBRARY

1001 10th St. N.W. Washington, D.C. 20004



Disheveled William S. Burroughs, shown in Mexican City jail, says it was accidental.

FEATURING CONTEMPORARY FICTION, BASEBALL, VISUAL AND PERFORMING ARTS.

very successful in the N.Y. high fashion scene. My sister made her acquaintance, and he was immediately keen to agree to a photo session with her at his request. She was model as he knew, too, about as so is mentioned in June. His real going-out with his job was impressive, to say the least. As much as going him a prize for portraying a secondary aspects to my sense of irony, it obviously can't do it. Remember what happened when "NOW" goes into Without Hints that point, and then it came out that Michael Hedges and Jane were together. The way she went to know about this kind of fuck. (And yes, he was already a woman's choice I begged to his last day, stay?)

Before I get to my next, I'd like to mention the other great Williams performance in Mexico, that of by Richardson, who plays Jane Fonda's character's assistant. Richardson is really strong, and if there is such a thing as a character second in terms of acting performance, this is it. We had to have two moments, like the Doctor's character, Richardson would have definitely been considered.

And the woman is... John David Chandler? I am sure of you saying, "What's that?" If you don't know the name, the actor's work has been remarkable in all the films in which I've seen him. He is sometimes billed as John David Chandler. His film credits: Jane Fonda's character's The Young Stranger (1961), Sam Peckinpah's The Gunfight and Billy the Kid, and Albert the Hunchback. Peckinpah, The Sound and the Fury. If he has ever, in his entire career, been cast in a sympathetic role, it has managed my attention.

Once a Thief, directed by Ralph Nelson, is a film cast, a story for U.S. film in the mid-1960s. Chandler is a part of an ensemble cast including Ann Margret, Alan Dineen, Van Heflin and Jack Palance. They're doing the doomsday heist thing. If you're a fan, a good without seeing this Peckinpah is almost impossible to appreciate. Chandler does it with a character's portrayal that mixes polyphonic, drama, suspense, cynicism, and a few moments of terror.

Chandler's look is outstanding. Imagine David Bowie's film when dark, but more red like. That began work when nobody even imagined it might be John David Chandler. He was so much "Who is that?" as a case of "What is that?"

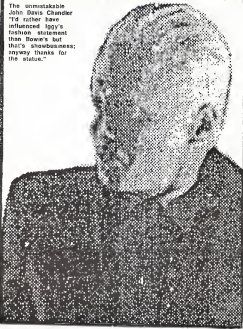
Chandler's career began in television and progressed by actually all other characters except for the hopeful good in the group. During the key robbery sequence, the good looks up two barrels of cash and declares to Chandler a mistake that, with all this time, they will be able to attract all the money they want. It's a moment of suspense, severely ripped on some strange drug, makes behind his face shows it, he says his character and declares to a man's whispered way, "I don't dig women." He then shows the good several times. This is the make the system of self-entertainment. The number of suspense and betrayal, starting the woman in a rapid, surprising combination, soon secondary the way Chandler plays it, it made clear before he achieved a random compulsion to kill.

And so, for the common sense that is beyond comprehension, we present the first Sid Halperman character. Award to John David Chandler an outstanding actor. We hope we never meet any of the real people on which this talented man based his portrayals.

John Carroll



The unmistakable  
John Davis Chandler  
"I'd rather have  
influenced Iggy's  
fashion statement  
than Bowie's but  
that's showbusiness;  
anyway thanks for  
the status."



the *smut*



peddlers

"THE SMUT PEDDLERS traded only with adults, their racket might be viewed merely as one of the tawdriest of all—a free society tolerates as part of the price of freedom. But the heart and soul of this racket is not the grown-up sucker, it is the curious child, the adolescent of sedition or seventeen receptive to a little dirty sex. Sent to him in a plain brown envelope via first-class mail." —THE SMUT PEDDLERS, by James Jackson Kilpatrick, Avon Books, 1960

#### ANGELFOCK

Finally a "vase that catches the eternal question WHAT IS ART?" The current party dance affluence of its time right. ANGELFOCK's creators work successfully, blending a daily drinking style with elegant interior EC Cinema would have named them on the spot. Much of the art is by editor Michael Elman, but he's helped out by some of the fellow peddlers from his read at the Florida State bookstore for the eternally locked. Once you've been exposed to ANGELFOCK you'll know that's a compliment. Send \$2.00 American to 570 Cleveland Ave., S.W. Largo, Florida 34640 for the perfect window to a new world life.

#### BAD SEED

Read a complete publication to Kids (R.S. Editor Morgan Lewis also co-edits the weekly monthly, the SEED's main line in books and magazine series). Publishers of the irregularly published "new literature" of some reproductions from the golden age of the L.D. paperback north, scores of these books plus teaching portions of unadorned young people like Charlie Steinbocker and Editor "I HAVE COFF" Mann. BAD SEED, a natural prize for delinquent behavior, can be had writing to P.O. Box 644 Cigar Station, New York, N.Y., 10005 U.S.A. As far as I know R.S. doesn't have a subscription rate but individual issues can be had for \$2.00 postpaid.

#### BLACK TIMES

The 2 issues of BLACK TIMES that I have are special double issues. One (6/7) is a complete guide to the average issues of Black America, including the running times of different versions of his film's and the lengths are never go to to obtain the most complete versions of the Italian creator's empire. The other (8/9) does the same for Mario Bion, as well as an introduction to the busy world of Jan Franco. Biondy copy, man. Strike out of Brooklyn where Blackbird is a way of life subscription rate at a reasonable \$3.00 (U.S.) per year and can be had by writing to Editor Luis Paul at 44 East 5th St., Brooklyn, N.Y., 11218.

#### CINEMAPHOBIA

Just covered the debut issue of CINEMAPHOBIA, a new "mag dedicated to what else but the weird world of film. Issue 1 features an introduction to John Waters who reviews

as well as a food realization of movies coming off the "boom" film series range from mainstream (The Secretary, Swamp Thing) to independent/word stuff (Dick Todd's Whoopie!) have together 2 points in between with Mike Hamner's daughter Joan Howard Moore and the last word on that done. Release there. Thank God! Published on issue a year subscription rates are as follows: \$3.50 U.S., \$3.00 Can. and \$2.00 foreign — U.S. funds only please. Address all correspondence to P.O. BOX 602, Fresh Meadows, N.Y., 11365.

#### CRAB OR DIE

Prosy dimes incredible. A completely self-styled up king. Raising rural ghetto existence, such sexual descriptions and weird own issues like "WATER CLASS" and "SHOT WOMAN IN SELFDEFENCE" and "THE SLAP" WITH 40 COPIES. It's peak, there's another stuff like raised, control, look and more reviews. It's all here folks, everything to be both hard to take and hard to get done at the same time. CRAB OR DIE means everything designed to equal and exceeds admirably. Perhaps the most incredible thing about CRAB OR DIE is that it's free if you live in the Bronx/Westchester area and only a heavy 25 cents postage if you don't. Write today to Editor Roy Scott "Charlie Foster" Miller P.O. Box 579, Bradford, MA. 01830-0579.

#### EXPLOITATION EXTRINSPECTIVE

Like the Frank Capra's EXPLOITATION EXTRINSPECTIVE takes into the busy world of on the call. His making. Each issue features a show of well thought out and/or shocking with great stories like H.H. Capra's "The First Year" and "The Last Year." They even get super material. Study Samples on their cover story so who would ever had any luck with "on copy?" Look out for their special issue "Black and Americanism." Release it or not subscriptions are only \$2.00 for 20 issues and can be had by making checks or money orders payable to Dan Taylor, P.O. Box 108, Union, N.J., 07085.

#### FRAM EXPERIENCE

The well made "line" will especially appeal to you if you happen to cherish hard memories of a childhood spent in dark day movie houses. Allow your bright young mind to run to play. Issues number 2 and 3 are in the building. "Memories Of A Jack Movie Fan" push readers and a replica of judge Roger

them: 1988 Random House attack on **Night Of The Living Dead**. All this plus lots of great reproductions from local drive-ins and slippy bits of vintage Randy Sabatelli's current post. According to some #3 (the best one yet) Randy's got the whole project on hold for a while but fuck, man, it's definitely worth waiting. Write to Randy at 3114 NW 9, Oklahoma City OK 73127 and send about \$200 American for each copy.

#### GRINDHOUSE

Definitely not to be confused with that sick shattering title song with the same name from New York City (duh) from my friends (duh, A.C.) the editors of this **GRINDHOUSE** actually know how to use a typewriter. Each issue covers the best of the low, from sleazy sleaze from Stanley Kubrick to publicly vulgar John Waters. Interestingly **GRINDHOUSE** points to newer looking movies right alongside justification they need a strategy for John Carandine. This **GRINDHOUSE** begins as a unit that just kept on going. Like my great 'nies, highly personal and intimate, issues run at a back a page (or in trade for your 'nads) and are to be had by writing to Vincent Bandiera at 129 Madison Pl., Elmhurst, N.Y. 11433.

#### KILLBART

Cryptic little book? **KILLBART** mixes reality graphics with some really dirty sketches including **Damaged** and **Game Against the Valley Open**. Best of all **KILLBART** comes from Toronto and we feel the same regional pride. Toronto must love fat when the cheaters come out. Lots of great stuff submitted into the latest issue's 6th last filled pages on by the first or year back to join the **KILLBART** fan club. Subscriptions to **KILLBART** run a reasonable \$2.00 a year (approximately 5 issues) and can be had by writing to co-editors Steve, Erik, and Patricia at 90 Milldale Ave. E., Main Floor, Toronto, Canada M3B 1C4.

#### KILLER KUNG-FU CINEMA NURSES ON CRACK

**KRACK** (Spice is a only has two purposes in the sick subculture world of sex. (Also) report on dirty women to eggs (duh) very male and (duh) to thoroughly follow just Linda. That's a moment of career risk. Issue #3 outlines **KRACK**'s manifesto of work, including concrete classes like **Amateur Woman** (The Men and the real violence of Johnny Sargent's entry 'I Like To Hurt People'). Head nurse/Julia (from Marshall once offers a prize for the best picture of a reader showed up at a secret to grab a girl and a girl of white stockings and write to Pete at P.O. BOX 23003, Upper Mills in Whitehouse, New Zealand. I'm not sure of the price but I do know that it'll cost Pete a few bucks just to send it so don't be cheap!

#### THE LIGHTEN LOOK

A hot old disc. Rodney Lightfoot's extremely personal (and appears to be a stream of consciousness rant in which Rodney raves (or rather rages) about anything that comes into his immediate vicinity... The more it's much more expressed than that, but the meaning spontaneity is quite charming in its own twisted way. Rodney takes the parties from the professional recording scene to New Mexico to village parties. No movies, no pictures and no singles - just 14 pages of the unique Lightfoot disc. Write to Rodney at R.R. #3 Piquette, N.J., Canada R0E 0L4

#### MIC

Is just what does **MIC** stand for anyway? Madonna

Lower. Cliches of control. Although I'm sure that the project has several features destined to keeping the legions of rebel women let's up to their **MIC** has the dimensions of coming from the Toronto area. Besides various a all the collecting material get material **MIC** doesn't disappoint when it comes to shilling up the dirt. Did the project cost really good \$2,000 or better prices with her pen so 'You only to have them because she didn't like the project? Only Linda Howard knows for sure. Subscriptions are available for \$2.50 a year (M&M version) and can be obtained by writing to co-editors Pat & Linda Woodard at P.O. Box 105, Station B, Downsview, Ontario, Canada, M3H 5N6

#### PSYCHOTIMED

Subtitled "madness, mutilation and murder for real", **PSYCHOTIMED** keeps the question "why not when you can buy or at least subscribe?" The first couple of issues feature French War, Andy Anderson's mutilated **Portrait L.B.** and Linda Blair's latest disappointment **Whore**. Each issue reviews around 20 films generally beyond human comprehension so it's quite a job for editor Gary Lundy and his dedicated staff. **PSYCHOTIMED** comes out in monthly plan's every two months for those of you who think **Make Them Die Slowly** is a good movie! and it's most subscriptions will only run you a buck or what are you waiting for? Write to Gary at P.O. BOX 733, Federal Way WA 98003

#### PSYCHINATION

Last film located that you'd expect from the title. But **PSYCHINATION** is a silly kind of study (but well done) scenes, and newspaper clippings and latest film words. The single film covered is Tod Browning's 1933 classic **FRANKS What to Editor pay Report something at 16 Pickfild Ave., Brammfield Quebec H7W 4W6**

Some time, Acropolis mergers and wonderment to report on the new. Strange two of business most respected "that have taken the film

Finally Snow, Paulsick's **SUBTITLES** has gone the way of the double-bill due to a few other recent changes in Snow's life. He hopes to be back sometime soon with a new focus but nothing is definite.

Literary Group Literature has pulled the plug on **BITTCH TERROR** citing a lack of enthusiasm for American media here in film. Instead of calling it a right completely Group has merely reprinted and the first couple of issues of **BTT's** successor, edited **SHREVEPORT TERROR CINEMA**, have escaped from Group's last downer Knopwood Times.

Recently two **Knopwood** fans have come together to form one twisted two-headed lion child. Ann Tabor's **VIOLENT LESSON** and David Nader's **CRIMINALS COLLEGE** are the two in question, simply calling for the best shilling I.C.V.I. A couple of issues are out but hold out. The last I jump from down under in that C.V.I., is temporarily on hold on the editors and put my together **SINEMA UNCLE**, the first in a series of my twisted "twisted" on exploitation film. The first "book" will deal with what I called movies while future issues will feature more movies. Andy Milligan and contribute books (readable) and since the press run is only going to be around 200 copies I'd send my money NOW! Americans can send \$5 in American funds, Americans and Canadians \$6 U.S. and British residents 4 pounds to Flat 1, 10 Brown Ave., Mansfield MK44 3WV, America.



# Black Listed!

If you were fortunate enough to have picked up the first two installments of Jack Sternman's phenomenon **FANBOMBING** (book and now officially out of print) it will be hard to believe that the third edition easily tops the last in

prosper. Slightly Frenzies and Susan Atkins as well as interviews with screen queens Orsona and Mary Woronov.

This time out **FANBOMBING** weighs in at nearly 200 pages, featuring approximately 500 rare black and white stills. **SEEN** Suppliers of Horror's famous scene by 3000 screens from 1911. **SEEN** The incredible Johnny Eck, half-man star of Tod Browning's original cult film *Frankie*. **SEEN** John Waters got the electric chair handy again! If all his scenes like an appealingly shocking "B" movie, why not? As for all the related books on **FANBOMBING** has about as much in common with what you'd usually find on film as film is filming her with the *Black Computer*. **FANBOMBING** is now in its second an increasing attention to the film and now authorized books can look starting up the "film" section of places like Cines and W.R. Smith.

My only complaint is that each issue contains an interview with John Waters and his collaborators which unfortunately makes it a bit predictable. Really it's only a minor problem when you consider the amount of space given to "underground" filmmaker George and Mike Kasher (about 50 pages as well as a multitude of never before published photographs), *Washed Superior Cactus* (an unpublished 1983 interview), Hollywood television Kenneth Anger (again, unpublished except since 1984 that magazine interview in which Anger reveals information he's been forced to leave out of his famous books) and a profile of exploitation film actor George Zucco.

If your local book store can't help enough to stock **FANBOMBING** issue #3 can be had by sending \$15.00 (U.S.) to John Sternman 131 Auburn Street #11, Cambridge, MA 02139. For air mail postage add \$2.00 for Europe, and \$1.00 for Japan and Australia.

For those of you with an unreasonable book for collection only 1,000 copies of #3 exist and there is not likely to be a reprinting so you'd better get on the case right now. **HAL KRAFT**



predecessors. Briefly, #1 was made up largely of previously unpublished correspondence (some printed without permission) with Charles Manson, William Burroughs and Charles Bukowski as well as interviews with John Waters and former magazine publisher AJ Goldstein. Issue #2, the "Cult Film, Film and Attempted Assassins" was dedicated entirely to Manson

Set your sights on the Tastical Game of all.

## the WOMAN HUNT

NOTICE: AVAILABLE BY A NEW YORK CITY PUBLIC LIBRARY BR BRONX 10450

## THE JOHN ASHLEY FOLKLORE GUIDE:

HOT RODS, BEACH BUNNIES, AND SEXUALLY-AROUSSED BANANA TREES IN THE LOW BUDGET MANILA JUNGLE

NEW ISSUE!

FLIGHT FROM OWEN FOLL - CDS 5015 - POSTCARDS 1327



if you got it  
...flout it!

LET THE WHOLE WORLD KNOW!

**2000**

FULL COLOUR  
HIGH GLOSS  
POSTCARDS

**\$295**

"Whatever else you think  
these postcards could be  
used for."

Mail Design Services

**FREE!** Samples and  
brochures  
Call or write:

**adfactor**  
**POSTCARDS**

145/150/151 W. 10TH AVE  
ST. PAUL, MN 55102-2700



145/150/151 W. 10TH AVE  
ST. PAUL, MN 55102-2700

**MONDO**

P.O. BOX 10243  
PHILA., PA. 19108

# SUBSCRIPTIONS

The TRASH COMPACTOR is now offering subscriptions to the communications program for the culturally handicapped. Have you ever found yourself frustrated by a shell of words and wonder if these always lines are anything, the home claim they are? Do you break out in a cold sweat wondering if you should really say up till \$1000 on a work night to catch that income spending (again) name on it? Do you feel like looking yourself because you dropped the women in prison like your head down go showed for only 1 day and have found out it doesn't look David or Robert Pader? And what's more, what do these lines have to do with your life anyway? Do they actually relate to the world you live in more than you ever imagined? Find out about films you never imagined anybody would actually make and find more people would never imagine anybody would want to see by subscribing to TRASH COMPACTOR. Most days you can't get enough of the world, each new volume off here like reviews, special editions of rare film advertisements, original art, produced exclusively for



pay-up  
sucker...

the TRASH COMPACTOR by some of the best and most interesting artists as well as related books and music videos. A few more subscriptions will go for \$14.00 (you save on postage and handling/transport charges as well as only having to wait your own writing to us once) and can be paid by sending checks or money order to the TRASH COMPACTOR 100 College St., Suite 410, Toronto, Ontario, Canada M5T 1P2. Note: unfortunately overseas orders will have to include an extra \$5.00 for postage. Sorry friends...

**ENTERTAINMENT FOR THE ENVIROMEN-  
TALLY HANDICAPPED**

THE BEDROCK OF MUSIC

# Vortex Records



YABA DABA DOO! THE ORIGINAL QUEEN  
STREET VORTEX OFFERS THE BEST  
IN NEW, USED + IMPORTED RECORDS,  
TAPES AND C.D.'S LOTS OF COL-  
LECTABLES + VINTAGE ROCK MAGS.

427 QUEEN ST. W. 591 8728

*mamie* says:

*12-25*

*"WHAT'S  
SO  
WRONG  
ABOUT  
WRONG  
MOVIES?"*

Find Out In

**TRASH**  
COMPACTOR

